

FROM GERMANY TO LA, OCTOBER 5 AND 6 2018

2000 attendees over two days collecting hundreds of digital and printed hashtagged photobooth pictures, over 350 [#FromGermanyToLA](#) posts on social media, 6000 posters, flyers and stickers distributed in Los Angeles, plus 200 merch items such as slipmats, tee-shirts and tote bags.

Press, newsletters, ticket giveaways, listings, free festival EP download, radio shows and online promo support with the artists, the organisers [Goethe Institut-LA](#), [Your Mom's Agency](#) and [#WunderbarTogether/DeutschlandJahr](#), and from [Berlin-Los Angeles](#), Bold, [Bpitch](#), Cyclone, DoLA, Dublab, [Fourculture](#) magazine and radio, [Flaunt](#), Fusicology, Globe Theatre, [KCRW](#), [LA Weekly](#), [Local Suicide](#), [Reboot FM](#), [Reclaim the Beats](#), [Resident Advisor](#), [Restless Nites](#), Spaceland/Echo-Plex, UCLA, Wagnmuller PR... **Estimated online potential reach of 3M.**

Recap videos on [Vimeo](#) and [Instagram](#), pictures below by Khalid Farquharson, more pictures [HERE](#) and [HERE](#).

From Germany to the USA, electronic music is connecting people and cultures in new ways. Faster, tighter connections, born out of a shared understanding of music and clubbing - a shared experience of bliss, freedom, and hedonism. *From Germany to LA* brought together artists from Berlin, Los Angeles, and in between - many of them US citizens now living in Germany. The festival manifested this cultural kinship as a two-night event across three venues, bringing the dark energy of Berlin to the city of angels for a weekend of underground music, art, and performance.

From Germany to LA began at the Echo and the Echoplex on Friday, October 5, with a night of house and techno. Starting the proceedings outdoors, Stacy Christine, of Critter Control and No Nonsense LA, kicked things off with a laid back two hour set as people arrived, warmed up, and grabbed a bite at the *Fettes Schwein* food truck. As the sun set, the party moved indoors.

Downstairs, *Reclaim the Beats* crew took over the Echoplex, showcasing a selection of artists who identify as the intersections of black or color and/or queer - performing, playing, and reclaiming the music genres their cultures originally gave life to. The hand-picked lineup - Whitney Day, Sky Deep, Eric D. Clark, and Tyree Cooper - represented specific connections between the US and Germany, and many played key roles in building the Berlin and LA scenes. The stage curator, Sky Deep, performed a live hardware set with masterful precision, inspiring the audience to truly dance. Whether she was behind her setup controlling the knobs and pedals or strutting across the stage doing live vocals over the music, her enthusiasm was contagious.

Upstairs at the Echo, DJ Hell presided over a frantic dancefloor, with the audience packed into every inch of available space - the best kind of crowded. While the audience paid homage, the electronic legend stood tall and crafted a dark, unrelenting set of shimmering electronics and punishing industrial elements. Around him, visions of the cosmos flashed across the black walls - part of a visual package by Valquire Veljkovic, and originally created for an art show at famed Berlin nightclub Berghain, organized by Your Mom's Agency. As the cheers and applause for DJ Hell died down, Lady Starlight took up position at her modular synth rig, looking chic and iconic in black with a sleek bob-cut. The native New Yorker and frequent Lady Gaga collaborator, now based in Berlin, proceeded to coax the crowd into even harder territory, with pounding percussion breaking into an unrelenting cataclysm of sound. Playing at full throttle, getting harder, louder, and faster with each minute, screams could be heard from the audience - stray shrieks of excitement out of the dark, like shooting stars. When Alan Oldham stepped up, he faced the challenge of meeting, matching, and exceeding the pace set before him. And the Berlin-via-Detroit techno DJ-producer and Afrofuturist illustrator did nothing less, continuing the room's descent into total ecstatic techno mayhem.

On to the second night - Saturday, October 6 at the Globe Theatre. Walking up to the venue, visitors passed through projections of German party-goers - a series of photos by Lisa Wassmann - connecting them in spirit with clubbers across the pound. The photos have previously been exhibited at Berghain in Berlin and numerous other art spaces, and published in several magazines.

The downstairs stage was occupied by *From Berlin to LA*, with a carefully curated lineup of DJs and performers. The night kicked off with LA-based DJ Nine Inch Nilina delving into the realm of electro. Next up was Anna Cavazos, creating an inclusive and positive atmosphere with a confident house set. Anna was followed by Vulinej, rounding out the eclectic downstairs vibe with an ambient set. The California resident runs the label Roam Recordings, which includes releases from a stable of Germany artists. Vulinej was joined on stage by Byrke Lou, who combined elements of sound, code, dance, and visuals during an exciting performance.

Meanwhile, upstairs, the party began with a local hero - LA mainstay, DJ, and producer Kim Anh got things started front and center with a pulsating set. Next, Hamburg born and LA/Berlin-based DJ and producer Tensnake commanded the audience to the floor with jubilant, disco-flavored house. After thoroughly working up the crowd, Tensnake handed the stage to Mouse on Mars. Playing live, the German duo expands to a quartet to create an experimental but highly melodic sonic journey. Atmospheric instrumentals alongside sparse vocals painted a lush soundscape - an ambient vibe with a scenic element and exquisite sonic details. Their latest album, *Dimensional People*, came out earlier this year and features a wide array of guest vocalists. Spank Rock turned up in person, dressed entirely in white, to blast through his verses on the defiant track *Aviation*. The rest of the set remained faithful to exploration - exploration of a rich back catalog and experimental sound. The set veered into dub reggae before easing into a genre-free, percussion-heavy rhythm workout, building an entrancing and irresistible groove. Another guest vocalist, Eric D. Clark, also joined the band for his turn on the mic. Cloaking provided thrilling visuals for the entire festival, but for the final act, he delivered a climax with a cascade of intricate 3D-mapping. And as the visuals took flight, DJ Koze took the stage, greeting the crowd with a cheerful German song before transitioning into his signature tribal house. The audience was absolutely feverish, and the dancefloor remained packed solid until his set ended at 3 AM.

Part of the year-long initiative of German-American Friendship, *From Germany to LA* is a collaboration between the Federal Foreign Office and the Goethe-Institut, with support from the Federation of German Industries (BDI). The event was curated by Your Mom's Agency - the Berlin-based platform responsible for the two previous *From Berlin to LA* festivals in 2016 and 2017 and the Berlin Lab - in collaboration with *Reclaim the Beats Festival* and *Dublabb*.

If the weekend event was anything to go by, it seems that the cultural bridges from Germany to the US are well travelled. Why else would the power and abundance of Germany's eclectic electronic scene seem so at home in Los Angeles? LA is a special city - similar in many ways to its German counterpart, Berlin. Both are long established cities that repeatedly shed their skin to emerge again with new creative energies; both cities offer expansive scope for new artists and cultural pioneers. Perhaps the portal between Germany and LA has always existed, but through this event, we can now fully see and understand it. Each city has a killer soundtrack for the dreams it inspires, and thanks to this very special weekend, those dreams are intertwined.

